3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

214 centres, and thus extended to the whole country the opportunities already given to the capital. The British Information 648 Services also made arrangements to print in Austria special cheap editions of a selected number of English books. As a result of these various efforts Austrians were given access to the Western ideas from which they had been cut off for more than seven years and were able to acquire some of the most modern medical and scientific text-books. The process of restoring normal intellectual contacts was carried one stage farther by gifts from the United States, Britain, and France to Austrian university libraries.

214 As conditions gradually improved, Austria's own book production revived, until in 1952, judged by the number of new works published, she had become one of the world's half-dozen leading book producers. For some years the revival was held back by a ban on the sale of books and periodicals between Austria and Western Germany, which greatly limited the potential market for books written in German, but this obstacle was finally overcome, and in 1952 representatives of the Austrian and West German book trade made arrangements to hold exhibitions in each other's territory.

517 The position of music, the theatre, and the arts in Austria is difficult for anyone to understand who has not lived in a country with a past tradition of lavish royal patronage. For the Austrian Republic has inherited the sense of responsibility towards the arts in the widest sense, which was first shown by the most enlightened and discriminating of the Habsburgs and maintained as part of the Imperial dignity by other members of the family.

545 The origins of the State Opera and the Burgtheater go back to the first half of the seventeenth century, when the earliest music dramas were performed in the Hofburg, and to the year 1776, when the Emperor Joseph II decreed that the theatre next to the Hofburg should become the 'German National Theatre'. During the second half of the nineteenth century the two institutions were given the magnificent new homes on the Ring which are still amongst the most impressive of

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1. Austria EK1

545 Viennese buildings, in spite of the damage they have suffered. When the Empire fell, the significance for the Austrian people of the State Opera and the Burgtheater was shown by the fact that they were both taken over by the new State and that the poverty-stricken Austrian Republic provided them with the subsidies for which they had previously depended on Imperial patronage. That their significance has not declined is proved by their remarkable revival under the adverse conditions of the recent post-War years.

During the War performances continued in the State Opera and Burgtheater until the summer of 1944. Then on the 1st of September all theatres were closed owing to 'total war'. Except for those engaged in making films, actors were called up for military service, and actresses for work in factories.

Up till then the two buildings were intact. But the Burgtheater was destroyed by fire, after the Russians had entered Vienna, in circumstances that have been described. The Opera was hit by bombs on the 12th of March 1945, and after a fire lasting for three days was almost completely burnt out. It has been said that an American bomber was ordered to destroy the Vienna South Station and mistook the long roof of the Opera for it, but, if this story is true, it implies a standard of marksmanship rare in the bombing of cities.

True to Austria's strong theatrical and artistic traditions, a meeting took place in the Vienna Town Hall on the 23rd of April 1945, before the War had ended and before the Provisional Government had been formed, to discuss measures that should be taken to get the cultural life of the city going again. As regards the theatre and music it had remarkably quick results. There was still no street-lighting and no public transport. The streets were strewn with rubble, dead bodies, and the putrefying carcasses of horses. Yet actors and musicians, old and young, who lived in and near Vienna, came together at once to start rehearsals. The Burgtheater opened, on the 30th of April, in the borrowed Ronacher Theatre, with a performance of Grillparzer's 'Sappho'. On the 1st of May the State Opera gave Mozart's 'Marriage of Figaro' in the Volk-

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

545 soper, conducted by Joseph Krips, who had been banned from performing by the Nazis during the previous seven years. The famous theatre in the Josephstadt opened on the same day, and first performances followed in the German People's Theatre and the Academy Theatre on the 10th and 15th of May.

All this activity took place in face of great technical difficulties. Scenery and costumes often had to be improvised. Between two of the first performances of 'Nathan der Weise' by the Burgtheater the costumes were removed by Russian soldiers who were attracted by the rich colours, and substitutes had to be put together at the shortest notice. Performances began during the late afternoon, so that they would be over before dark. As the theatres were unheated, both audiences and actors were cold as well as underfed. In the case of Paul Hörbiger, who played the lead in Nestroy's 'Mädel aus der Vorstadt' for the Burgtheater soon after being released from prison, it was noticed that, though his humour was up to standard, his hair was still short. Those who attended the early performances by the Burgtheater agree that one of their most vivid memories is of the powerful stench that pervaded the theatre, though opinions differ as to whether it came from the corpses outside on the streets or from the disinfectant for which the theatre had been used as a store.

In spite of these conditions, performances at the opera and the theatre were sold out. Food, clothing, and cigarettes were scarcely obtainable, so the public spent their money on good entertainment. There is something characteristically Austrian about this state of affairs. Amidst political uncertainty, material destruction, and deprivation, actors and musicians gave their best with strong official encouragement, and the people left their cold, damaged homes and empty larders to enjoy the good things that life still had to offer.

As there was no hope of the State Opera and Burgtheater buildings being fit for use for some years, these two great institutions had to work out a method of existence that would see them through a long transitional period.

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

545

The State Opera took over the Volksoper building from the Vienna municipality and the Theater an der Wien. The beautiful Redoutensaal in the Hofburg was also utilized for occasional performances. The Volksoper was used primarily for classical operettas, and the Theater an der Wien for the more serious works. The Theater an der Wien had limited seating capacity and a small foyer, but it had a large stage and was hallowed by great traditions. It was there that Beethoven had conducted the first performance of 'Fidelio' and some of the earliest performances of 'The Magic Flute' had taken place, as well as the first performances of operettas by Johann Strauss and Franz Lehar.

In addition to the destruction of its great home, the State Opera lost all its scenery and nearly all its costumes. To help in improvising for the early post-War productions, an appeal was issued to the public for costumes, irons, and electric-light bulbs. Old military searchlights that had been found lying about on the streets played their part in the stage lighting.

A year after the War ended the repertoire of the Opera was still restricted, but the musical standard was already very high, thanks largely to the devoted work of Joseph Krips, the conductor, and Dr. Egon Hilbert, who after seven years in concentration camps took over the direction of the Federal Theatre Administration at the beginning of 1946. The repertoire was gradually expanded, and the standard steadily improved, as more singers and conductors became available and international travel became easier. Judged by its own greatest days, the Vienna Opera since the War has been weakest on the production side. But its musical level has probably been the highest in the world, and its *ensemble* much superior to that in such great opera-houses as the Metropolitan and Covent Garden.

The Burgtheater has been handicapped by having to perform in the Ronacher Theatre, which was intended for variety shows and is much less suited to straight plays. But the management also had at its disposal the smaller Academy Theatre. The level of performance in both theatres has gradually

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

●545 improved, and the Burgtheater since the War has been worthy of its great tradition. The varied achievements of the artistic and discriminating Theatre in the Josephstadt have also maintained a consistently high standard.

Vienna's concert life suffered much less than did the opera and the theatre. The two buildings which house the main concert halls were comparatively little damaged. By great good fortune the famous bodies of musicians known as the Vienna Philharmonic and the Vienna Symphony Orchestras, apart from the loss of a number of instruments, escaped practically unscathed.

The Philharmonic Orchestra's last concert in Vienna before the liberation was given on the 1st and 2nd of April, 1945, under Clemens Krauss. During the performances the audience could hear the sound of artillery in the distance. At such a time very few able-bodied men could obtain exemption from the Nazi *levée en masse*, and in March the members of the orchestra had been called up. Quite apart from the danger of death and disablement, this meant that they might be dispersed and that it might be difficult to bring them together again. In face of this emergency, as one member of the orchestra put it, 'a typically Viennese solution was found'. A certain good-natured major, on whom fell the responsibility of deciding their fate, turned the orchestra as a body into an ambulance company, and allocated them for duty to the Grosser Musikvereinsaal, their artistic home. Fritz Sedlak, one of the leading violinists, was put in command, as he had been an officer in the First World War, and by a great stroke of luck he could speak some Russian.

At no time in its history did the orchestra's corporate spirit reveal itself more strongly. The members decided to hold together at all costs, and about the 5th of April they took up quarters in the Grosser Musikvereinsaal, many of them accompanied by their wives and children, with their instruments and with such bedding and food supplies as they could collect. For ten days they lived in cellars, first under the Grosser Musikvereinsaal and later under the Burgtheater and

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

545

the fire-station in the square known as *Am Hof*. Some of their instruments were damaged or destroyed, when the Burgtheater was burnt, but on the whole members of the orchestra were fortunate to come through the ordeal as well as they did.

A day or two after they emerged plans for concerts were already being discussed. The Russian military authorities were anxious that the Philharmonic Orchestra should play as soon as possible. The first concert took place on the 27th of April, again under Clemens Krauss. The orchestra's appearance and performance were greeted with tremendous enthusiasm, partly out of thankfulness for its survival and partly because the restoration of Austria's own cultural life had begun. The programme consisted of Beethoven's Leonora III Overture, Schubert's Unfinished Symphony, and Tschaikowsky's Fifth Symphony. After seven years of Nazi music censorship one of the first comments of a leading Viennese music critic was 'At last, Tschaikowsky again!'

The first concert under Clemens Krauss had to be repeated several times, and during the first few weeks following the liberation the orchestra was called upon to give many performances, in addition to its work with the State Opera. Its concert experiences were similar to those of the opera and the theatres. The tickets were normally sold out, but the conditions were sometimes very difficult. During one concert the electric current failed, as it quite often did in those days, and the hall was left in complete darkness. The orchestra completed what it was playing from memory, and at the end of the piece one of the musicians remarked that he would be interested to know if the conductor had also continued to conduct.

Concerts had to be held in the Konzerthaus at first owing to minor damage to the roof of the Grosser Musikvereinsaal and to the presence of an unexploded shell in the organ gallery, but the most famous of Viennese concert halls had been repaired by October 1945, and in that month the *Gesellschaft der Musikfreunde* was able to give its first post-War concert there. Soon afterwards Vienna's concert life was again in full swing. Regular performances were given by the Philharmonic

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

545 and the Symphony Orchestras, and as the months went by the best of the 'implicated' Austrian and German conductors were allowed to perform again, and an increasing number of foreign musicians came to perform in Austria.

Some of the foreign musicians who have visited Austria since the War did so on the spontaneous invitation of the Austrians themselves. In other cases the visits were arranged through the mediation of the cultural organizations of the countries concerned. Amongst the outstanding groups of artists and musicians that have been to Vienna are the Comédie Française, the Paris Opera, the Sadler's Wells Ballet, and the Hallé Orchestra. Many of the finest conductors and soloists from Italy, Switzerland, France, England, the United States, and other countries have also performed in Austria. During the summer of 1945 a group of outstanding Russian dancers and musicians visited Vienna on the invitation of Dr. Renner, and were given a warm and appreciative welcome. Earlier in the year a Russian military band had aroused enthusiasm by playing Strauss waltzes on one of Vienna's main squares, and after a concert given by Russian troops early in May the newspaper *Neues Österreich* had written: 'The Germans could only occupy Vienna. The Russians, who freed Vienna, are beginning to conquer the hearts of the Viennese.' Unfortunately the Russians have since given up this wise method of winning Austrian favour and have resorted to cruder ways of asserting their influence. No doubt the judicious use of cultural methods by the Russians would further the growth of Communism in Austria, but it would be a form of Communism with which the whole Western world could have greater hope of making constructive contacts.

In the other direction the Austrian State Opera, the Vienna Philharmonic Orchestra, and the Vienna Boys' Choir have made a series of foreign tours which have won the gratitude and admiration of music-lovers in the countries they have visited. The opera has visited Italy, Switzerland, France, England, Holland, Belgium, and Western Germany. The Philharmonic Orchestra, in addition to the part it has played

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

in the tours of the State Opera, had a touching and triumphant reunion with Bruno Walter at the Edinburgh Festival in 1947, and has also paid visits to London, Paris, Western Germany, and Switzerland. The Vienna Boys' Choir has made a number of tours in Europe, North and South America, and South Africa. The foreign tours of these three bodies have constituted a major effort in cultural diplomacy, and have brought home to many different countries something of the nature and extent of Austria's artistic contribution to the world.

Although Vienna's influence is dominant in the musical and artistic life of Austria, the provinces have shared in the cultural revival that has taken place since the War. In the first place, there has been a noticeable development in their normal musical and theatrical life, especially in the provincial capitals. The original stimulus came from the presence in the provinces of actors and musicians who for one reason or another had left Vienna or one of the larger German cities as a result of the War and post-War conditions. But its effects continued to be felt after most of the artists concerned had left. Secondly, the festival idea has been revived and expanded since the War ended. In Vienna itself, the *Konzerthausgesellschaft*, in 1947, organized an International Music Festival which was devoted mainly to modern music and has been repeated every year since, except in 1950. In Bregenz and Graz new developments of the idea have taken place, though the Graz Festival has not maintained the impetus given to it by the British occupation in 1946. In Eisenstadt and St. Florian—places closely associated with Haydn and Bruckner—special performances of the works of these two composers have been given, and during the summer and autumn of 1946, when post-War shortages were still at their worst, a series of concerts was arranged in St. Florian, Linz, and Vienna, in connexion with the fiftieth anniversary of Bruckner's death, at which all his major works were given fine performances. Most important of all was the restoration of Salzburg during its summer festival to its pre-War position as one of the world's great music centres.

There could scarcely be a more striking example of the

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

545 resilience of musical life in Austria than the fact that a festival was held in Salzburg in August 1945, even before the country had been reunited under the Provisional Government. This was primarily the achievement of the Salzburg Festival's venerable President, Heinrich Puthon, to whom has largely been due the restoration of its great tradition since the War. The American Occupation Forces also assisted generously with food, fuel, transport, and accommodation. The 1945 Festival was only a shadow of the festivals that preceded and followed it. But in the circumstances it was astonishing that anything could be organized at all. Most of the artists were collected from Salzburg itself and from the villages of the *Salzkammergut* where they were living in retreat. A production of Mozart's 'Die Entführung' was staged with an excellent cast; a series of concerts was given by the reinforced orchestra of the Mozarteum and by the Vienna Boys' Choir, and the famous serenades in the Riding-School were revived. The 1945 enterprise paved the way for succeeding festivals, which gradually climbed back to the pre-War level, as conditions in general improved.

545 658 The restoration of musical and theatrical life in Austria was only possible with the aid of substantial Government subsidies, which imposed a heavy strain on the financial resources of the Second Republic. The theatre and concert boom that characterized the immediate post-War period was succeeded by a slump in 1948, when the black market and the currency reform had swallowed up savings, and more food and clothing were available. To defray part of the necessary expenditure the Government resorted to two special devices. A small extra charge was added to every cinema ticket purchased, to be devoted to artistic and educational purposes. The greater part of the receipts went to the Provincial Governments, and the remainder to the Federal Ministry of Education. The Ministry imposed a levy for the same purpose on all owners of radio sets amounting to one month's radio licence fee. The fact that the Government imposed these taxes in support of art and education and that the public accepted them as a matter

3: Hiscocks G-4, 5 (1946-1949) 1953 EK1 Austria EK1

of course reveals the attitude of the Austrian people towards cultural matters. There are countries that pride themselves on their standards of civilization and enlightenment in which the authorities completely lack the Austrian Government's sure sense of comparative values in relation to different kinds of entertainment.

The museums of Fine Arts in Austria had special need of support from public funds, because the buildings themselves had suffered more than their share of damage. Considerable expense was also involved in bringing back the State art treasures from the salt-mines in the *Salzkammergut*, where they had been concealed during the War, carrying out the repairs that were necessary, and rearranging them, first in temporary, and later in their permanent new quarters.

By great good fortune, the magnificent State Art Collection, apart from one or two minor losses, survived the War intact. With Allied help the works of art that had been removed to Germany by the Nazis were brought back to Vienna. Those that had been sent to the *Salzkammergut* were saved from destruction at the hands of fanatics by the courage and resource of members of the Resistance movement.

The museum authorities were therefore faced with the problem of what to do with an art collection for which there was no adequate accommodation. Decisions had to be made involving both temporary improvisation and well-thought-out plans for permanent reorganization. In these circumstances the Government decided to appoint a General Director of the State Art Collections to co-ordinate the planning. Its choice fell on Hofrat Dr. Alfred Stix, formerly Director of the Albertina and of the Museum of Art History, who had been forced into retirement by the Nazis as politically unreliable at the time of the *Anschluss*.

It was fortunate that Hofrat Stix had the necessary stature for the task that confronted him. For the decisions that he made, in addition to their immediate results, were likely to determine the main lines along which Austrian museums would develop for many years to come.

About the middle of the 18th century, 53 Jesuit colleges and settlements existed in the Jesuit "Province" of Austria, in addition to a number of resident and travelling missions. In almost all these 53 centres there were middle-schools and at almost all of them plays were produced, between two and three in a year, unless school, as was often the case in Hungary, had to be broken up on account of the dreaded plague or of danger from the Turks. These usually scattered the pupils to the four winds. 793 871

The growth of the Jesuit Theatre continued from 1558 to 1773 in two major stages. During the first, which lasted until about 1650, the main objective was the inculcation of the Faith; during the second period, education played the greater role. The Jesuit Theatre took over from the mediaeval theatre the pattern of the ecclesiastical year, culminating in the festivals of Christmas and Easter. It also adopted the traditions of the "school-theatre". The Order of Jesuits was not alone in introducing its pupils to the stage, but no other Order did so on such a scale, with such perseverance and with such remarkable results. 793 536

To appreciate the significance of the Jesuit Theatre, one must remember that with its amateur actors, it was a means to an end and not, like the professional theatre, an end in itself.

The first stage performance in Vienna was given in 1555. The Jesuits had made barely habitable the building of the Carmelite Monastery, which during the recent years when it had been left almost unoccupied had become a ruin, and had just established their schools there. They repeated their performances every year, increasing their number. Scenery and costumes were added. By the second half of the 17th century the productions easily bore comparison with the elaborate set-up of those at the Imperial Court Theatre. The stage-struck Leopold I was the most enthusiastic patron, and at the end of the performance he distributed prizes to those pupils who had most distinguished themselves. 793 545

There were primarily three occasions in the year on which plays were regularly produced. On Good Friday, a play with religious content was put on, corresponding to the mediaeval Good Friday drama in St. Stephen's Cathedral, which was kept up until the 19th century. On the second occasion, that of Corpus Christi, the performance was closely linked with the religious procession from altar to altar which from time immemorial had been carried out with great pomp in Vienna. The play then performed also had mediaeval characteristics. The religious story was divided into acts which were produced in turn before one or other of the street altars at which the Corpus Christi procession halted. In 1579, for example, the "Tragic Story of the Prodigal Son" was produced. Two acts were played before the High Altar, and another act before each of the other three altars at which the procession halted. The third regular date when plays were produced was the occasion of the distribution of prizes at the end of the school year, usually in September, which was turned into an impressive theatrical spectacle, with elaborate scenery. 793 545 796

793 536 were also made use of, at first in connection with religious stories; subsequently we find stories taken from history, especially after the beginning of historical studies early in the 18th century. From the rulers of antiquity by way of the ancient German and Lombard kings up to the reigning House of Hapsburg, all with high rank or well-known names which might serve either as an example or a warning to youth were brought into these plays. It is noteworthy that a number of subjects reappeared in the literature of subsequent decades, especially in the period of classicism. In the Jesuit Theatre we find, to mention only a few examples, a forerunner of Schiller's "The Robbers", as well as of the "Iphigenie" of Goethe and Körners' "Zriny". Thus the Jesuit Theatre was of value in preparing the way for the literature of later times, as well as because it was in itself the most comprehensive theatre organisation known to history. Far and wide it cleared the ground for the professional stage by making the cultured classes acquainted with the theatre from their earliest youth. In many towns of the Jesuit "Province" of Austria—for example in Hungary—it was [517] the immediate forerunner of the professional theatre. The value of this Jesuit Theatre lay not so much in the grandiose stage presentation at some particular place such as Vienna or Graz, nor in the literary value of the works of such a man as Avancinus, but rather in its achievements for the general development of culture. Its mission once fulfilled, it faded away.

793 871 815 With Rousseau's "Age of Enlightenment" there began a conflict about the Jesuit schools which for two centuries had supplied the Emperor with his leading statesmen and to which the Counter-Reformation in Austria owed its success. The main argument against them was that they were in themselves reactionary and their methods old-fashioned. Yet it was just the Jesuit schools which in the first half of the 18th century proved themselves to be thoroughly progressive, for it was they who introduced the teaching of history and encouraged study of the natural sciences. In Vienna they founded a "*Museum Mathematicum*", the first institute of its kind in Austria and a precursor of the modern museums, and pursued definite educational aims through its collection of physical and astronomical instruments. The Jesuits were also the first in this part of the world to make serious experiments in physics and chemistry and to demonstrate them in public. The Emperor Franz, Consort of Maria Theresia, even called the Brothers to Schönbrunn Palace to make such demonstrations.

Until the latter half of the 18th century the students in the Jesuit schools of the Austrian Province numbered more than 16,000 and although thereafter their numbers began to decrease slowly, the abolition of the Order put an end to an educational system which was still flourishing.

793 873 The final performance at the theatre in the Bäckerstrasse was given in the year 1760 by the sixth class, that of rhetoric, which acted "Menaeus"—actually the last play produced by the Jesuit Theatre in Vienna. The beauty of the play, the acting of

545

the boys and the fine scenery was much admired, and no one guessed that they were acting for the last time. Soon afterwards an Imperial decree was issued totally forbidding this type of training in the schools, and in the year 1761 "nobody set foot again in the theatre". The stage fell into decay; not until 1766 was the tangle of rafters and the disorder in the hall removed to prepare the auditorium for lectures, but the old glory had departed; seven years later the entire activities of the *Societas Jesu* were forbidden (1773).

The "Age of Enlightenment" had finally reached Vienna. A clear-cut difference of intellectual attitude divided the city, and slowly the Jesuit Theatre had to yield place to the professional theatre with its literary basis.

The Order of Jesuits left the country in obedience to the Emperor's command, its mission fulfilled. Embattled Catholicism in conjunction with Imperial Power had weathered the storm of Turkish invasion. The age of Baroque blossomed forth in glory.

Since the days of the Jesuit schools the word "theatre" has formed an inseparable part of the thoughts and imagination of the Austrian people—the theatre as a stage for free discussion, as a means for acquiring knowledge, as a method for the exchange of ideas among men. For seven generations youth had been taught to link up and to compare the theatre with the surrounding world, seeing the one in the other and through the one understanding the other.

Placed amid that outside world which often put might before right, the theatre became increasingly a home for daring ideas, and the stage developed into an open platform for free speech. Thus in Austria, not only for the professionals, the authors and actors, but also for the public, the idea of the theatre has become one of the most cherished features of life, that great world-theatre where life is a dream, a play by and for every man.

000

Mariahilferstrasse about 1780.

344 The intoxicating magnificence of the "Million Room", so called because its construction and decoration is supposed to have cost a million gulden, stands out even among the other richly decorated apartments. There is the Napoleon Room with its priceless tapestries in which the Corsican lived in 1805 and again in 1809. Here, too, died his son, the young Duke of Reichstadt. The great Ceremonial Hall with the representative picture of Maria Theresia painted by Meytens, the two Chinese Circular Rooms which again are decorated with extravagant luxury, the Mirror Room, the "Karussel-Room", thus called after a great wall painting of the Meytens School of Art, the living rooms and reception rooms of Emperor Francis Joseph—all these great rooms impress one as a dream vision of some highly coloured and lovely historical panorama. In sober contrast are the simple sleeping quarters of the Emperor Francis Joseph with the iron camp bed on which he died in the year 1916 amidst the horrors of a world war which he had tried in vain to prevent.

344 The little Schönbrunn Palace Theatre strikes a note of intimacy and charm with 545 its red, white and gold colour-scheme. Here young Marie Antoinette, the daughter of Maria Theresia, danced the shepherd-and-shepherdess pastorals of the Poet Laureate, Metastasio; here Mozart conducted his opera "Der Schauspieldirektor"

344
345

351
493
643

and here his "Don Juan" was produced. Nowadays this historic stage is at the disposal of young actors of the Reinhardt School.

Something quite unique for sightseers is the Wagenburg, or carriage park. Its showpiece is the eight-horsed Coronation Coach of the Emperor Karl VI, fashioned in the shape of an enormous gold crown and supposed to be the most beautiful coach in the world. Its interior is decorated with valuable paintings of the Rubens School. This coach was used at seven Hapsburg coronations, the last of them being that of Emperor Karl, crowned in Budapest during the First World War in the year 1916.

351 Wide gravel parks and avenues conduct one to the lovely grounds of the Palace, a compromise between two art trends—born of the enthusiasm for nature of Rococo and the joy in antiquity which characterised Baroque. Figures taken from legend and ancient history, the rich statuary of the park, reflect the living spirit of those times, commemorating many historic events. Tall, formal hedges clipped in the French manner flank the wide flowerbeds, running diagonally towards fountains with their surrounding statues.

In the far distance are the Neptune Fountain, the "Roman Ruins" and the Kaiserbrünnl with the "Beautiful Fountain" from which Schönbrunn takes its name. On the other side are the Palm House and the extensive Zoo. Half way to them a zigzag path winds up to the heights of the Gloriette, a light and decorative structure with slender columns and stone roof through the round arches of which the skies look down.

344 From here we get a fine view of the wide-spread city, an attractive